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women awakened to the enormous blunder they had made. Then began the hunt for the pieces so recently despised. Farmers' wives were startled by visits from richly-dressed ladies in search of spinning-wheels, brass andirons, and coal scuttles, and much admiration was lavished upon the antique writing desks and chests of drawers combined, with their lions' and dragons' heads in brass, which formed handles to the drawers. Since then the demand for these things has increased so enormously, year by year, that all modern furniture is manufactured in imitation of them, though the imitations are sadly inferior to the originals, and no intelligent collector could ever be deceived by them.

Women now look lovingly upon the old mahogany sideboards, with the circular fronts, spindle legs and dainty brass railing around the top, which have replaced the huge carved walnut of marble and mirror-back memory, which fifty years ago brought enormous prices.

The only article of household furniture belonging to olden times, for which the present world has no use, is the four-post bedstead. This imposing structure is still to be seen in old palaces abroad, hung with velvet and tapestry so closely as to exclude all possibility of ventilation or fresh air, and when our guide tells us proudly of the kings and princes who have reposed beneath the emblazoned hangings, we are not surprised to hear that the sovereigns of those days were generally short-lived. Very ugly, they look, with their carved posts, rising undraped upward to the ceiling, and very unhealthy they certainly are when heavy curtains and valances encompass them. In most families they have been banished to the attic, but of late years an effort has been made to utilize the handsomely carved posts, and they are now very frequently detached from the bedstead and mounted on substantial mahogany stands, with brass hooks at irregular intervals, for ladies' dressing rooms, whose ball dresses, elaborately trimmed wraps and skirts that would be injured by crushing, are hung upon them. In other cases they are shortened and used for coat and hat racks in very spacious halls. But as bedsteads they have been forever relegated to oblivion.—*Vogue*.

DECORATIVE NOTES.

COTTON stuffs have tapestry effects, with conventionalized magnolias in colors that may be said to resemble the prune and the apricot as much as anything. They are held from \$1.25 to \$3.00 the yard and are 50 in. in width. These stuffs are used in upholstery and in hanging entire walls as well as for portieres and curtains.

LARKSPUR brocade, in modern textiles, shows a flower design, at \$5.75, in which is one color outlined with another, and darker. Such are old pink with outlines of mahogany color and écaru with outlines in two shades of dull blue, all very striking in effect.

According to the canons laid down by decorators this material, without dado, frieze or other trimming, or some other materials showing two or

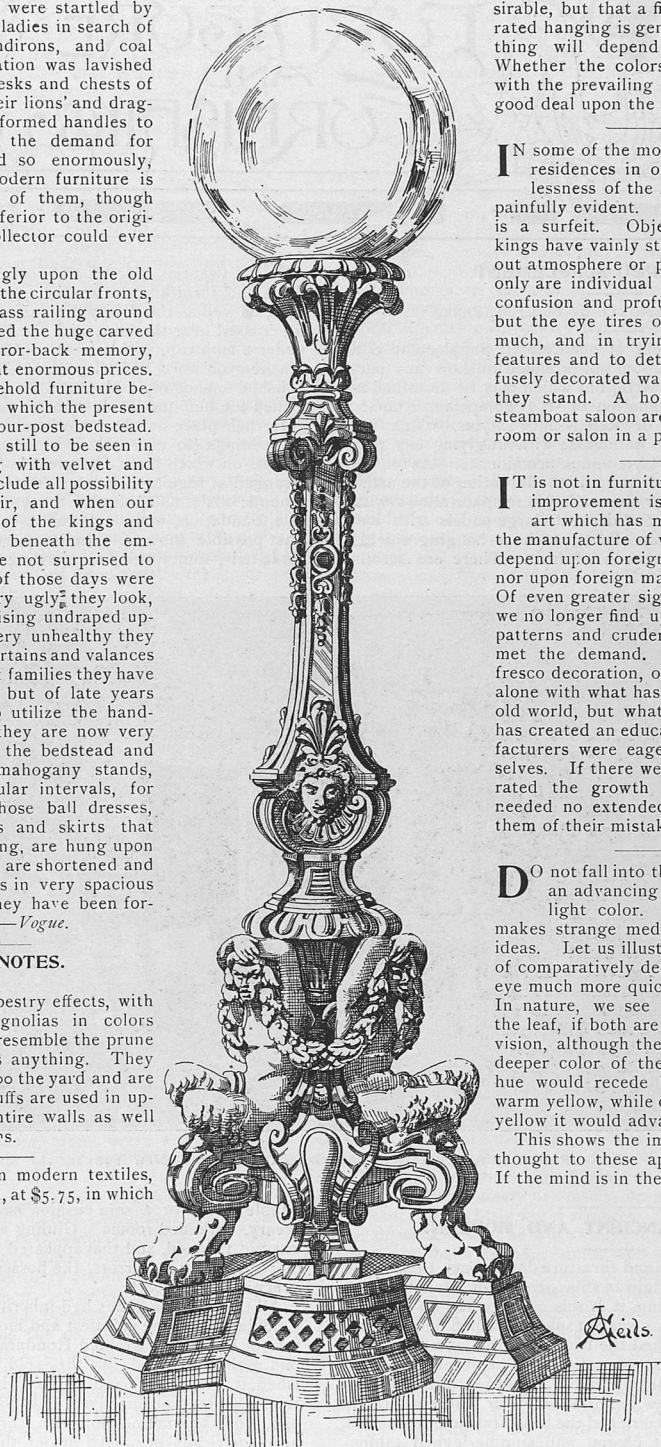
more tones, are needed to set off a wall of solid color. Certainly it is not meant that plush alone is desirable, but that a figured or otherwise decorated hanging is generally necessary. Something will depend upon the furnishings. Whether the colors will accord or contrast with the prevailing color, will also depend a good deal upon the other fittings.

IN some of the most expensive and notable residences in our largest cities the restlessness of the American temperament is painfully evident. Of things beautiful there is a surfeit. Objects of virtu for which kings have vainly striven are clustered without atmosphere or proper background. Not only are individual effects submerged in the confusion and profusion of form and color, but the eye tires of the strain of viewing so much, and in trying to distinguish artistic features and to detach them from the profusely decorated wall surfaces against which they stand. A hotel reception room or a steamboat saloon are no patterns for a sitting room or salon in a private dwelling.

IT is not in furniture alone that evidence of improvement is manifest. There is no art which has made greater strides than the manufacture of wall paper. We no longer depend upon foreign artists for our designs, nor upon foreign makers for their execution. Of even greater significance is the fact that we no longer find upon the market the crude patterns and cruder workmanship that once met the demand. The increasing use of fresco decoration, our growing familiarity not alone with what has been accomplished in the old world, but what is attainable in our own, has created an educated taste of which manufacturers were eager enough to avail themselves. If there were any who at first underrated the growth in artistic perception it needed no extended experience to convince them of their mistake.

DO not fall into the error of supposing that an advancing color necessarily means a light color. The power of contrasts makes strange medley of such hard and fast ideas. Let us illustrate this point. A violet of comparatively deep tone would reach the eye much more quickly than a neutral green. In nature, we see the flower always before the leaf, if both are equally accessible to the vision, although the flower may be much the deeper color of the two. White of a stony hue would recede by contrast with a light warm yellow, while contrasted with a greenish yellow it would advance.

This shows the importance of giving some thought to these apparently trifling details. If the mind is in the work, and true principles are applied to it, the eye may be trusted to approve. It is considerations like these that remove the art of decoration beyond the uniformed attempts of the mere tyro and people should understand that no amount of enthusiasm or tasteful intuition can take the place of educated taste and trained experience.



ELECTRIC STANDARD IN LOUIS XVI. STYLE. BY AUGUST E. GEILS.